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KUNKEL'S Musical Review

JULY, 1903

Vol. 26

Whole No. 298

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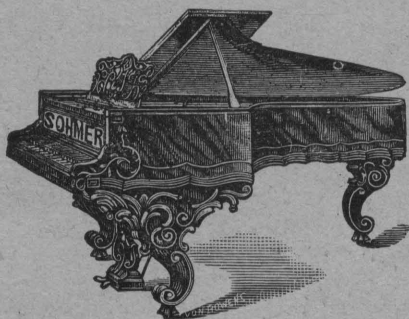
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MUSICAL REVIEW

JULY, 1903.

KUNKEL BROTHERS, Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 27

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THOMAS M. HYLAND, . . . EDITOR

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WORLD'S FAIR MUSIC TO COST \$450,000.

Manager George W. Stewart of the bureau will sail for Europe in August to close contracts for the appearance of the famous La Garde Republicaine Band for eight weeks, and the British Grenadier Band for the same length of time.

A contract has been made by the Bureau of Music of the World's Fair for four weeks of Sousa's Band at the opening of the Exposition in May.

Features of the music programme for the Exposition period, which were given out by Director of Exhibits Skiff, reveal the appropriation of \$450,000 by the Exposition management to provide music.

Prizes aggregating \$30,000 will be given for band concerts, and prizes amounting to \$25,000 for the choral recitals. Concerts on the grounds by brass bands will be given in the morning, afternoon and evening.

Orchestral concerts and organ recitals will alternate at 4 o'clock in the afternoon of each Exposition day. The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and and composer, who will be heard in a series of recitals.

The organ for these recitals will be the largest in the world, having 140 speaking stops, twelve more than the great instrument at Sydney, Australia. Organ and choral concerts will take place in Festival Hall, the center of the Cascade Garden picture.

At intervals choruses from the principal cities of the country, and especially in the Central West, will appear on days assigned to certain States. Soloists will be heard at the various orchestra, organ and choral concerts, and the best talent in the country will be drawn on for this purpose.

In arranging the details it has been decided that in open-air music the programmes will follow the lines of popular interest, generally avoiding performances of a severely classical nature. The experience of the Chicago, Paris and smaller expositions has determined this plan.

Indoor concerts, those to take place in Festival Hall, will be of a standard sufficiently elevating to meet the approval of serious musicians. A satisfactory compromise in the make-up of the programmes eliminates very heavy features. Works of American composers will be used as much as possible, but selections from foreign composers will be frequent. The best published and unpublished native compositions will receive a hearing.

Manager Stewart has been authorized to go aboard to engage the bands, as well as a distinguished orchestral conductor, and an organist of international fame. Alfred Ernst, conductor of the St. Louis Orchestra, will be employed by the bureau. Other conductors of national standing will also be engaged.

Ernest R. Kroeger of St. Louis, master of programmes, has been instructed to make arrangements for choral recitals and to negotiate with leading organists in the United States for organ recitals. The St. Louis Orchestra which will be engaged will have about eighty-five men, mostly from the St. Louis Choral-Symphony Society, the other members being selected from great Eastern orchestras.

A uniform admission of 25 cents will be charged for all concerts and recitals in Festival Hall. The band concerts in stands about the grounds will be free, except for small inclosures immediately around the stands, the admission being a small fee.

The official staff of the bureau, as completed, includes George D. Markham of St. Louis, chief of the bureau, in supervising charge; George W. Stewart, of Boston, manager of the bureau, and Ernest R. Kroeger, master of programmes. This organization makes Mr. Markham responsible to the director of exhibits for the success of the Exposition music.

The composition for Emperor William's singing contest at Frankfort, selected after open competition, is by George Messner, an artillery officer (on the active list) of Breslau. The title is "The Song of Victory after the Battle with Varus."

LANGUAGE AND MUSIC.

According to Edward MacDowell, language and music have nothing in common. In one way, that which is melodious in verse becomes doggerel in music, and meter is hardly of value. Sonnets in music become abominable. "I have made many experiments for finding the effinity of language and music," says this well-known pianist and composer in an exchange. "The two things are diametrically opposed, unless music is free to distort syllables. A poem may be of only four words, and yet those four words may contain enough suggestion for four pages of music; but to found a song on those four words would be impossible. For this reason the paramount value of the poem is that of its suggestion in the field of instrumental music, where a single line may be elaborated upon.

"In this it elaborates, it extends, and conveys so much of the thought beauty that it embodies. To me, in this respect, the poem holds its highest value of suggestion. The value of poetry is what makes you think. A short poem would take a life-time to express; to do it in as many bars of music is possible. The words clash with the music, they fail to carry the full suggestion of the poem. If music stuck to the meter in the poem it would often be vulgar music. Verses that rhyme at the end of every phrase make poor settings to music. Many serious poems in meter of that kind fall short of expression in musical setting. For instance, you can take very serious words and make them absolutely ridiculous. In the setting of words and music the one can absolutely deny and distort the other.

"The main point is to hold closely to the ideal beauty of the song—to sustain the balance of art. English presents great difficulties in the matter of accents, but the French none. English being on a different basis, the accent changes the meaning of the word entirely. In French the syllable may fall on any beat of the measure, but not so in English or German. Many poems contain syllables ending with 'e' or other letters not good to sing. Some exceptionally beautiful poems possess this shortcoming, and, again, words that prove insurmountable abstacles. I have in mind one by Aldrich in which the word 'nostrils' occurs in the very first verse, and one cannot do anything with it. Much of the finest poetry—for instance, the won-

derful writings of Whitman—proves unsuitable, yet it has been undertaken.

"In the choice of words for song-settings Heine proves the most singable. In the writings of Goethe many poems are eminently singable in every way. Many of the earlier poems by Howells possess these high qualities. The fugitive poems to be found floating in the newspapers often prove excellent material for song-setting.

"A song, if all dramatic, should have climax, form and plot, as does a play. Words to me seem so paramount and, as it were, apart in value from the musical setting, that, while I cannot recall the melodies of many of those songs that I have written, the words of them are indelibly impressed upon my mind, and fixed in memory so completely that they are very ready of recall. The poetic

significance is invincible, the thought touched me. Music and poetry cannot be accurately stated unless one has written both.

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CURIOSITIES OF SOUND.

Sound of all kinds becomes musical if the vibrations of the air are uniform and rapid enough. It is said that the puffs of an engine would make a tremendous organ peal of music if they could be made to attain the rapidity of fifty or sixty a second.

Everything in nature has its keynote, as it were, and attuned to one particular musical sound. This fact says an exchange can be very easily verified in every day life. Stand near an open piano and speak in an ordinary tone; while speaking you will suddenly hear a string within reverberate to your voice. The tick of a watch, the sound of every human voice, the bark of a dog, the mew of a cat, the noise of a wagon, the roll of thunder, the fall of rain, the running of water; in fact everything about us can easily be placed by an attentive ear on its proper musical note—one of the sounds of the scale. This is a most interesting experiment and easily verified.

It is said that the ear can distinguish eleven octaves of sound, but as a rule those made by quick, short vibration are most easily conveyed. For instance, the whirl of a locust makes more distinct impression than the sighing of the wind through the trees. A whirlwind in its approach is noiseless; it is only when it strikes some obstacle that the volume of sound becomes terrific to us. Then we receive the secondary shorter waves from the destruction of this obstacle.

Tyndall says all friction is rhythmic. Flames are notoriously sensitive to sound. They will bend and flicker, and even respond with a leap of quivering light to a high, shrill sound. This is another interesting experiment. If we use a glass tube with a small jet of gas, by lowering or raising it to certain points we can cause it to shriek out shrilly or to answer sympathetically to its own keynote when sung or spoken by the voice.

RARE LIST OF ORCHESTRAL WORKS.

The house of Novello issued a volume in the form of a catalogue of all orchestral works published in all countries since Lully and Romeau, 1651, to the present day. There are 5,012 orchestral works, written by 1,337 composers.

They are classified thus: Overtures 1,272, symphonies 588, morceaux de concert 1542, miscellaneous selections 434, marches 467, music for string instruments. 709. In this collection there are no operatic potpourris, dance music, nor great symphonic works with choruses. The statistics of the different countries are noteworthy and perhaps surprising.

Germany leads with 2,324 numbers, France follows with 1,242. It may not be astonishing that Russia comes next, but it is surprising that the drop in numbers should be so great, as the total is 322. Great Britain comes in for 251, Italy 185, Bohemia 148,

and Hungary 137. America is down for 41, while Denmark, Belgium and Holland have contributed respectfully 85, 87 and 50. Finland, the smallest on the list shows 5 and Spain follows with 8. Norway, Switzerland, Poland and Sweden have given 45, 39, 27 and 16.

SEEING THE EVIL OF THEIR WAYS.

Some recent events indicate that in some parts of Europe this country is still considered the land of ignorance in music, to be exploited by sensational methods; but the truth is being recognized gradually. In a sense New York has become the great finishing school in opera, developing the younger and refining the older artists, taking every one of them at their true value and without regard to European prestige.

It is worthy of note, says *Music Trade Review*, that a change has come over the German critics. Heretofore it has been their custom to declare that their singers were spoiled in America. Every unprejudiced writer of music knows that the contrary is the case. Lili Lehmann may be cited as a striking example. New York has made the reputation of many singers and fixed the status of others who enjoyed fictitious artistic reputations. In the last few months several German critics have admitted this. One of them, who writes in the *Hamburger Nachrichten*, said

recently that Schumann-Hink, who some years was a singer with a fine natural voice, is now a finished artist.

Unless the art of an operatic artist is so admirable as to compensate for vocal shortcomings—as in the case of Van Dyck—the American verdict is based on voice and method. If Anthes sings a few years he will then justify his Dresden reputation. Gerheuser, who is liked in Germany, has gone back a sadder and wiser man.

All this is logical. The environment of the principal singers of the world must of necessity exert a beneficial influence. If Gadske had remained in Europe she would never have become what she is to-day, a great dramatic singer, equally at home in the roles of German and Italian opera, as Sieglinde, Elizabeth, Santuzza, Valentinia and Aida.

MUSIC AND SONG have specially been useful stimuli to work, partly to overcome natural laziness or inertia, partly to effect unison in the actions of several workers; for instance, the regularity of the action of many peoples is explicable as a result of the rhythmical songs by which their work is accompanied. This applies with equal force to war; hence, it is not surprising to find highly developed choral dances in those peoples in whose life war is a customary occurrence. The need of stimulation is never so great as when a man has to risk his life in an open battle, and with this end in view the military singers of some tribes are able to work themselves and their audience up to a pitch of frenzy which is almost equal to that produced by the dances.

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TARANTELLA.

3

The Fisher Maidens of Procida.

Presto. $\text{♩} = 96$.

J. Raff.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Bass staff begins with a piano (*p*) dynamic. The system includes various fingerings and a pedaling instruction (*Ped.*) with an asterisk (*) at the end.

Giocoso.

Second system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system includes various fingerings and a pedaling instruction (*Ped.*) with an asterisk (*) at the end.

Third system of musical notation. Treble and bass staves. The system includes various fingerings and a pedaling instruction (*Ped.*) with an asterisk (*) at the end.

Fourth system of musical notation. Treble and bass staves. The system includes various fingerings and a pedaling instruction (*Ped.*) with an asterisk (*) at the end.

Fifth system of musical notation. Treble and bass staves. The system includes various fingerings and a pedaling instruction (*Ped.*) with an asterisk (*) at the end.

1425 - 7

Copyright. Kunkel Bros. 1892.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff, with some systems having a third staff for a solo or accompaniment part. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, *sf*, and *fp*. Pedal markings, indicated by "Ped." and an asterisk (*), are present throughout the piece. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation is complex, featuring many beamed notes and intricate fingerings. The page is numbered "8" at the top center.

First system of musical notation, measures 1-8. The system consists of a grand staff with a treble and bass clef. The melody in the treble clef features eighth and sixteenth notes with various accidentals (sharps, naturals, flats). Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) and *p* (piano). A dashed line above the first five measures indicates a first ending.

Second system of musical notation, measures 9-16. The melody continues with eighth and sixteenth notes. Dynamics include *f* and *p*. The bass line provides harmonic support with chords and single notes.

Third system of musical notation, measures 17-24. The melody continues with eighth and sixteenth notes. Dynamics include *f* and *p*. A dashed line above the first five measures of this system indicates a first ending.

Fourth system of musical notation, measures 25-32. The melody continues with eighth and sixteenth notes. Dynamics include *f* and *p*. The bass line continues with harmonic support.

Fifth system of musical notation, measures 33-40. The melody continues with eighth and sixteenth notes. Dynamics include *f* and *p*. The bass line continues with harmonic support.

Sixth system of musical notation, measures 41-48. The melody continues with eighth and sixteenth notes. Dynamics include *f* and *p*. The system concludes with a double bar line. The bass line continues with harmonic support.

8-----7

f *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ff *l. h.* *Ped.* *

rf *p* *Ped.* *

Ped. *

mf *p* *f*

p *mf*

1425-7

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a treble clef and a bass clef. The first staff (treble) starts with a treble clef and a key signature of one flat. The second staff (bass) starts with a bass clef and a key signature of one flat. The music is marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a "Ped." (pedal) instruction and a final chord. The score is presented in a single system with a repeat sign at the beginning.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The melody is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef, starting with a key signature of one flat (Bb) and a 2/4 time signature. The melody features various ornaments, including grace notes and slurs, and is marked with fingerings (1-4). The piano part includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and includes a section with a treble clef and a 4/4 time signature. The score is presented on a single page with a decorative border.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for piano with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *ff* (fortissimo), *f* (forte), *fp* (fortissimo piano), and *p* (piano). Pedal markings are present at the end of measures 1, 3, 5, 7, and 10, with asterisks indicating specific pedal points. The piece concludes with a double bar line and repeat dots.

8. *fp* 4 3 5 3 2 3 5 3 2 3 2 4 1 *fp* 4

Ped. *



TO THE FRONT.

3

MARCH.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

March Tempo. $\text{♩} = 112$.

mf (Key of F.)

cresc.

(Key of C.)

1671 - 3

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First system of musical notation, measures 1-5. The key signature is one sharp (F#). The music is in 2/4 time. The first staff has a treble clef and the second has a bass clef. The first staff contains chords with fingerings (1, 2, 3, 4, 5) and accents. The second staff contains a bass line with a 'mf' dynamic marking.

Second system of musical notation, measures 6-10. The first staff continues with chords and fingerings. The second staff continues with the bass line. A 'cresc.' (crescendo) marking appears in measure 8.

Third system of musical notation, measures 11-15. The first staff has a 'Fine.' marking above measure 14. The second staff has a 'f (Key of Bb)' marking above measure 14. The key signature changes to two flats (Bb) in measure 14.

Trombone solo.

Fourth system of musical notation, measures 16-20. The first staff contains chords with fingerings. The second staff contains a bass line with a 'Ped.' (pedal) marking in measure 16 and an asterisk in measure 18.

Fifth system of musical notation, measures 21-25. The first staff contains chords with fingerings. The second staff contains a bass line with a 'Ped.' (pedal) marking in measure 21 and an asterisk in measure 23.

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat and E-flat). Time signature: 3/4. The piece is in the key of E-flat major (labeled as "Key of E2" with a flat). The first measure is marked *sf* (sforzando). The system includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs). The system concludes with a repeat sign and an asterisk.

Second system of musical notation. Treble and bass staves. Continues the piece. The system includes various fingerings and articulation marks. The system concludes with a repeat sign and an asterisk.

Third system of musical notation. Treble and bass staves. Continues the piece. The system includes various fingerings and articulation marks. The system concludes with a repeat sign and an asterisk.

Fourth system of musical notation. Treble and bass staves. Continues the piece. The system includes various fingerings and articulation marks. The system concludes with a repeat sign and an asterisk.

Fifth system of musical notation. Treble and bass staves. Continues the piece. The system includes various fingerings and articulation marks. The system concludes with a repeat sign and an asterisk.

FROLIC IN THE BARN YARD.

3

Lively. $\text{♩} = 96$.

RONDO.

CARL SIDUS.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

Notes marked with an arrow must be struck from the wrist.

The musical score is written for piano and treble staves. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Lively' with a quarter note equal to 96 beats per minute. The piece is in Rondo form. The first system includes a dynamic marking of *f* (Key of G) and a piano (*p*) section. The second system continues with *f* and *p* markings. The third system is labeled 'Cackling of Hens' and includes a key signature change to G major. The fourth system shows first and second endings. The fifth system returns to the *f* and *p* markings. The sixth system concludes with a 'Fine.' marking. Fingerings are indicated by numbers 1-5 above notes. Arrows point to specific notes, indicating they should be struck from the wrist. The score is copyrighted by Kunkel Bros. in 1896.

The Turkey Gobble, Gobble.

(Key of F)

p *f* *p*

The first system of musical notation for 'The Turkey Gobble, Gobble.' It consists of a grand staff with a treble and bass clef. The key signature is one flat (F major). The tempo is marked 'p' (piano). The music features a series of eighth notes in the treble clef, with a '4' above the first measure. The bass clef has a '1' above the first measure. The system ends with a '4' above the last measure and a '1 2' below the last measure.

f *p*

The second system of musical notation for 'The Turkey Gobble, Gobble.' It continues the melody from the first system. The treble clef has a '2' above the first measure and a '4' above the second measure. The bass clef has a '1' above the first measure and a '5' above the second measure. The system ends with a '4' above the last measure and a '5 1 3' below the last measure.

f *p*

The third system of musical notation for 'The Turkey Gobble, Gobble.' It continues the melody. The treble clef has a '2' above the first measure and a '4' above the second measure. The bass clef has a '1' above the first measure and a '5' above the second measure. The system ends with a '4' above the last measure and a '5 1 3' below the last measure.

f *f*

The fourth system of musical notation for 'The Turkey Gobble, Gobble.' It continues the melody. The treble clef has a '2' above the first measure and a '4' above the second measure. The bass clef has a '1' above the first measure and a '5' above the second measure. The system ends with a '4' above the last measure and a '5 1 3 1' below the last measure.

The happy Farmer sings.

(Key of B \flat)

p *p* *p* *p*

The fifth system of musical notation for 'The happy Farmer sings.' It consists of a grand staff with a treble and bass clef. The key signature is two flats (B-flat major). The tempo is marked 'p' (piano). The music features a series of eighth notes in the treble clef, with a '5' above the first measure. The bass clef has a '3' above the first measure. The system ends with a '5' above the last measure and a '3 1' below the last measure.

f

The sixth system of musical notation for 'The happy Farmer sings.' It continues the melody. The treble clef has a '2' above the first measure and a '3' above the second measure. The bass clef has a '1' above the first measure and a '5' above the second measure. The system ends with a '4' above the last measure and a '5 1 3 1' below the last measure.

First system of musical notation, measures 1-4. The treble clef staff contains chords with fingerings 5, 3, 1 and 5, 2, 1. The bass clef staff contains a triplet of eighth notes (3) and other notes with fingerings 2, 1, 3, 2, 1, 3, 2, 1.

Second system of musical notation, measures 5-8. Measures 5-7 are first endings, and measure 8 is a second ending. Dynamics include *p* and *f*. Fingerings are indicated throughout.

Third system of musical notation, measures 9-12. Features sixteenth-note patterns in the treble and eighth-note patterns in the bass. Dynamics include *f* and *p*.

Fourth system of musical notation, measures 13-16. Continues the sixteenth-note patterns. Dynamics include *f* and *p*.

Fifth system of musical notation, measures 17-20. Continues the sixteenth-note patterns. Dynamics include *f* and *p*.

Sixth system of musical notation, measures 21-24. Continues the sixteenth-note patterns. Dynamics include *f*.

QUEEN OF THE BALL.

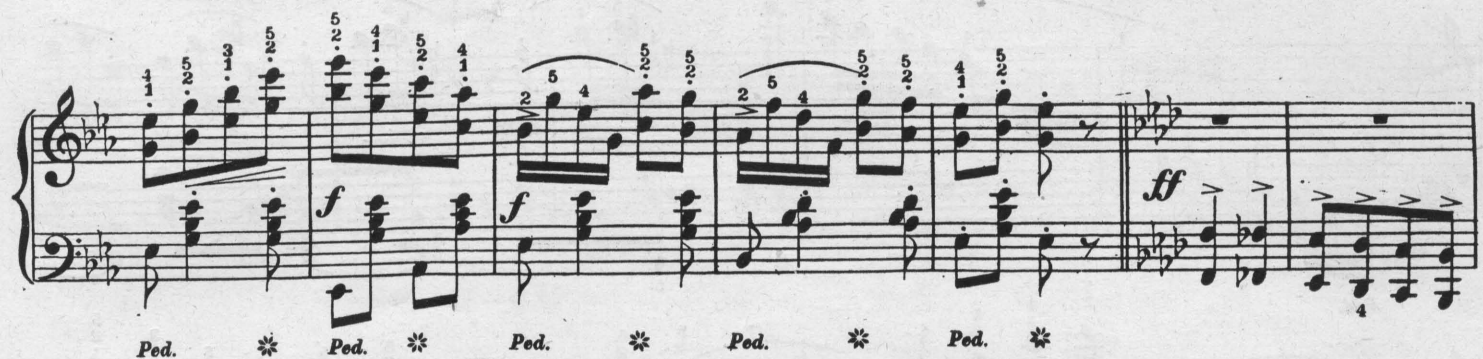
POLKA BRILLANTE.

Tempo di Polka ♩ - 138.

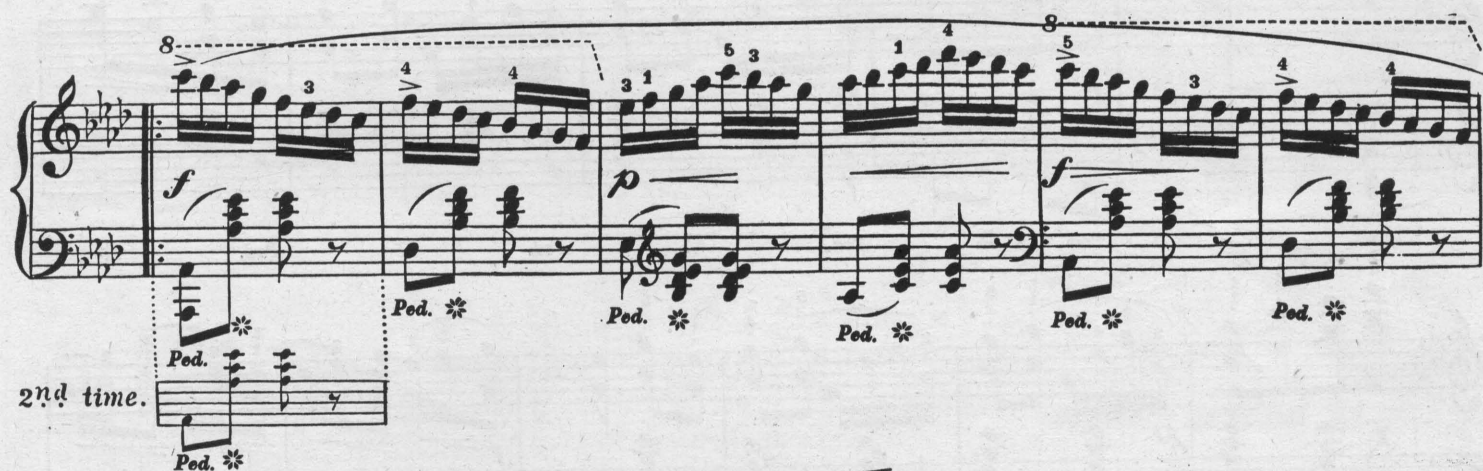
Fritz Spindler Op. 111.

Giocoso.

The musical score is written for piano and features five systems of music. Each system consists of a piano (left) and treble (right) staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Tempo di Polka' with a quarter note equal to 138 beats per minute. The mood is 'Giocoso' (playful). The score includes various musical notations: dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo); pedaling instructions ('Ped.') with asterisks indicating pedal changes; and fingerings (numbers 1-5) for both hands. The piece begins with a forte (*f*) dynamic and a half-note bass line. The first system includes a melodic line in the treble staff with eighth-note patterns and a 'dim.' marking. The second system features a 'Giocoso' marking and a half-note bass line. The third system continues the melodic development with a 'dim.' marking. The fourth system includes a 'pp' (pianissimo) marking and a half-note bass line. The fifth system concludes the piece with a 'dim.' marking and a half-note bass line.



The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords and single notes, with fingerings indicated by numbers 1-5. The bass staff contains a series of chords. The system is marked with a forte *f* dynamic and includes a crescendo leading to a fortissimo *ff* dynamic. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.



The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a melodic line with many beamed eighth notes and fingerings. The bass staff has a supporting line with chords. Dynamics include *f*, *p*, and *f*. Pedal points are indicated by 'Ped.' and asterisks below the bass staff. A '2nd time.' marking is present at the beginning of the system.



The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a melodic line with many beamed eighth notes and fingerings. The bass staff has a supporting line with chords. Dynamics include *p* and *f*. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.



The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a melodic line with many beamed eighth notes and fingerings. The bass staff has a supporting line with chords. Dynamics include *f*. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.



The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a melodic line with many beamed eighth notes and fingerings. The bass staff has a supporting line with chords. Dynamics include *p* and *f*. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef). The notation includes various musical elements such as dynamics, pedaling, and fingerings.

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a long melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. A *dim.* (diminuendo) marking is present. Pedaling is indicated by *Ped.* and asterisks.
- System 2:** Continues the melodic and harmonic development. Dynamics include *f* and *p*. Pedaling is marked with *Ped.* and asterisks.
- System 3:** Features a series of chords and moving lines. Dynamics include *f* and *p*. Pedaling is marked with *Ped.* and asterisks.
- System 4:** Includes triplet figures in the right hand. Dynamics include *p* and *f*. Pedaling is marked with *Ped.* and asterisks.
- System 5:** Starts with a *dim* (diminuendo) marking. Dynamics include *pp* and *f*. Pedaling is marked with *Ped.* and asterisks.
- System 6:** Ends with an *accelerando* marking. Dynamics include *f* and *pp*. Pedaling is marked with *Ped.* and asterisks.

The page concludes with the number 1487 - 4.



First system of musical notation, featuring a treble and bass staff. The music includes various chords and melodic lines. Pedal points are indicated by "Ped." and asterisks (*). Fingerings are shown with numbers 1, 2, 3, 4.



Second system of musical notation, continuing the piece. It includes a forte dynamic marking (*f*) and a pedal point. The music features a mix of chords and moving lines.



Third system of musical notation, featuring a crescendo and acceleration marking (*p accelerando e cres.*). The music includes a variety of chords and melodic fragments. Pedal points are marked with "Ped." and asterisks (*).



Fourth system of musical notation, continuing the piece. It includes a forte dynamic marking (*f*) and several pedal points. The music is characterized by complex chordal structures.



Fifth system of musical notation, featuring a forte dynamic marking (*ff*) and a pedal point. The music includes a variety of chords and melodic lines. A measure rest of 8 measures is indicated at the end of the system.



Sixth system of musical notation, concluding the piece. It includes a forte dynamic marking (*ff*) and a pedal point. The music features a variety of chords and melodic lines. A measure rest of 8 measures is indicated at the beginning of the system.

OLD BLACK JOE AND HIS BANJO.

3

CARL SIDUS.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 104$.

p (Key of G.)

(Key of D.)

f

1664.8

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First system of musical notation, piano (*p*) dynamics. The system consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, also including fingerings (1, 2, 3, 4, 5) and slurs.

Second system of musical notation, forte (*f*) dynamics. The system consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, also including fingerings (1, 2, 3, 4, 5) and slurs.

Third system of musical notation, mezzo-forte (*mf*) dynamics, Key of C. The system consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, also including fingerings (1, 2, 3, 4, 5) and slurs.

Fourth system of musical notation, mezzo-forte (*mf*) dynamics, Key of C. The system consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, also including fingerings (1, 2, 3, 4, 5) and slurs.

Fifth system of musical notation, forte (*f*) dynamics, Key of F. The system consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, also including fingerings (1, 2, 3, 4, 5) and slurs.

Sixth system of musical notation, forte (*f*) dynamics, Key of F. The system consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, also including fingerings (1, 2, 3, 4, 5) and slurs.

A musical score for the song "The Rose Tree". The score is written for a single voice and piano accompaniment. The voice part is in treble clef, and the piano part is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with many eighth and sixteenth notes, often beamed together. The voice part consists of a single melody line. The score is divided into four measures. The first measure has a 5 above the first note and a 1 below the first note of the piano part. The second measure has a 2 above the first note and a 2 below the first note of the piano part. The third measure has a 2 above the first note and a 1 below the first note of the piano part. The fourth measure has a 5 above the first note and a 2 below the first note of the piano part. The piano part ends with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. There are fingerings indicated by numbers 1 through 5 above the notes. A double bar line appears after the fourth measure. Below the staff, there is a small section of text: "The Rose Tree" followed by a decorative flourish.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff uses a treble clef and the lower staff uses a bass clef. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The key signature has one flat (B-flat). The score is divided into four measures. The first measure contains a melody in the treble staff and a bass line in the bass staff. The second measure features a melody in the treble staff and a bass line. The third measure contains a melody in the treble staff and a bass line. The fourth measure features a melody in the treble staff and a bass line. The score includes various musical notations such as notes, rests, and fingerings.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a simple bass line with eighth and sixteenth notes. The score is divided into four measures. The first measure has a treble staff with a triplet of eighth notes (G4, A4, B4) and a bass staff with a half note (F#3). The second measure has a treble staff with a half note (G4) and a bass staff with a half note (F#3). The third measure has a treble staff with a half note (G4) and a bass staff with a half note (F#3). The fourth measure has a treble staff with a half note (G4) and a bass staff with a half note (F#3). The score ends with a double bar line.

ON THE SEE SAW.

3

WALTZ.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

CARL SIDUS.

Cantabile (Singing.)

The musical score is written for piano and voice. It consists of five systems of music. The first system is in 3/4 time, with a key signature of one sharp (F#). The piano part is in the bass clef, and the vocal part is in the treble clef. The tempo is marked 'Allegretto' with a quarter note equal to 80 beats per minute. The mood is 'Cantabile (Singing.)'. The score includes various musical notations such as notes, rests, beams, and slurs. Arrows point to specific notes in the piano part, indicating they should be struck from the wrist. The key changes from G major to D major in the third system. The score ends with a double bar line and repeat dots. The publisher's information 'Copyright, MDCCCXCVI by Kimkel Bros.' is at the bottom.

(Key of G)

N. B.

(Key of D)

N. B.

N.B. Be careful to change the fingering as indicated.

1655-3

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First system of musical notation, measures 1-8. Treble clef has a melodic line with slurs and fingerings (1-5). Bass clef has a harmonic accompaniment with chords and fingerings (1-5). A *p* dynamic marking is in the first measure. An *N.B.* note is at the end of the system.

Second system of musical notation, measures 9-16. Treble clef continues the melodic line. Bass clef continues the harmonic accompaniment. An *N.B.* note is at the end of the system.

Third system of musical notation, measures 17-24. Treble clef has triplets and slurs. Bass clef continues the harmonic accompaniment. A *(Key of C)* marking is in the first measure. Two *N.B.* notes are at the end of the system.

Fourth system of musical notation, measures 25-32. Treble clef has triplets and slurs. Bass clef continues the harmonic accompaniment. An *N.B.* note is at the end of the system.

Fifth system of musical notation, measures 33-40. Treble clef has triplets and slurs. Bass clef continues the harmonic accompaniment. Three *N.B.* notes are at the end of the system.

Sixth system of musical notation, measures 41-48. Treble clef has triplets and slurs. Bass clef continues the harmonic accompaniment. A *(Key of F)* marking is in the first measure. An *N.B.* note is at the end of the system.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and fingerings (1-5) indicated above the notes. The bass staff contains a harmonic accompaniment with chords and single notes, including fingerings (1-5) below the notes. The system concludes with a double bar line.

N.B.

The second system of musical notation continues the piece. It features similar melodic and harmonic patterns to the first system, with fingerings and articulation marks (accents) present. The system ends with a double bar line.

N.B.

N.B.

The third system of musical notation shows further development of the musical themes. It includes various rhythmic values and fingerings. The system concludes with a double bar line.

N.B.

The fourth system of musical notation continues the composition. It features a mix of melodic lines and harmonic support, with fingerings and articulation marks. The system ends with a double bar line.

N.B.

N.B.

N.B.

The fifth system of musical notation continues the piece. It includes a variety of musical textures and fingerings. The system concludes with a double bar line.

N.B.

The sixth system of musical notation is the final system on this page. It begins with a measure marked '13' above the treble staff. The system concludes with a double bar line.

N.B.

FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112.

Secondo.

f

cres.

Andante ♩ - 108.

p

f

Ped. *

Ped. *

N.B. P *

P *

Ped. *

N. B. The P's signify Ped.

705 - 6

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3

Carl Sidus Op. 129.

Primo.

705 - 6

4

Secondo.

Ped. * P * P * P

Movement de Valse 6/8 - 88.

p

mf

cres.

mf

Primo. 5

mf *sf* *p*

P * *P* * *P* / *P* * *P* *

8

Ped. * *Ped.* * *Ped.* *

Morement de Valse 88.

p

mf

cres. *mf*

1. 2.

Secondo.

The musical score is written for piano and consists of six systems of music. The first system begins with a 4/4 time signature and a key signature of two flats. It features a complex melodic line in the right hand with many triplets and sixteenth notes, and a more rhythmic bass line. Dynamics include *f* (forte) and *pp* (pianissimo). The second system continues the melodic development with more triplets. The third system shows a change in texture with more sustained chords in the right hand. The fourth system features a series of chords in the right hand over a steady bass line. The fifth system is marked *f* and includes a *cres.* (crescendo) marking. The sixth system concludes with a series of chords in the right hand, marked *f*, *sf* (sforzando), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5 above the notes. Pedal markings are present at the end of the piece.

Primo. Cantabile. 7

The musical score consists of six systems of staves. The first system includes the tempo marking 'Cantabile' and the number '7'. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *pp*, *f*, *sf*, and *ff*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a final chord marked *ff*. A 'Ped.' (pedal) instruction is present at the bottom right, followed by an asterisk.

VALSE MIGNONNE.

Louis Conrath.

Allegretto. $\text{♩} = 80$

Secondo.

ad lib. *rit.* *ard.* *a tempo.*

p *cres.* *mf* *cres.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1392 - 10

VALSE MIGNONNE.

3

Allegretto. $\text{♩} = 80$

Primo.

Louis Conrath.

ad lib. *rit.* *ard.* *a tempo.*

p *cres.* *mf*

Ped. * *Ped.* *

cres. *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Secondo.



Primo.

5

First system of musical notation, measures 1-4. The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand has a simple accompaniment with some rests.

Second system of musical notation, measures 5-8. The right hand continues the melodic pattern with various slurs and fingerings. The left hand has a steady accompaniment.

Third system of musical notation, measures 9-12. The right hand continues the melodic pattern. The left hand has a steady accompaniment.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic pattern. The left hand has a steady accompaniment. Pedal markings are present at the end of measures 14 and 15.

Fifth system of musical notation, measures 17-20. The right hand continues the melodic pattern. The left hand has a steady accompaniment. Pedal markings are present at the end of measures 17, 18, 19, and 20.

Sixth system of musical notation, measures 21-24. The right hand continues the melodic pattern. The left hand has a steady accompaniment. Pedal markings are present at the end of measures 21, 22, 23, and 24.

This musical score is for a piece titled "Giocoso. Secondo." It is written for piano and consists of seven systems of music. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings ("Ped.") and asterisks (*) are used throughout to indicate where the sustain pedal should be used. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *cres.* (crescendo). The piece features several triplets and a section marked "rit." (ritardando) followed by "a tempo." (return to tempo). The final system includes a first and second ending, marked "1." and "2." respectively. The page number "1892 - 10" is printed at the bottom center.

Giocos.

Primo.

7

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a series of eighth-note chords with fingerings 2, 3, 4, 2, 1, 2, 1, 4, 1, 3, 2, 3, 4, 1. The left hand plays a bass line with fingerings 5, 3, 2, 3, 4, 3, 5, 4, 1, 3, 5, 3, 2, 3, 4. A 'Ped.' marking with an asterisk is at the end of the system.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note chords and fingerings 2, 3, 4, 2, 5, 2, 3, 1, 2. The left hand plays a bass line with fingerings 3, 5, 3, 5, 5, 3, 2, 3, 4, 3. A 'Ped.' marking with an asterisk is at the end of the system.

Third system of musical notation, measures 9-12. The right hand features eighth-note chords with fingerings 1, 3, 1, 2, 3, 4, 1, 2, 1, 2. The left hand plays a bass line with fingerings 1, 3, 5, 3, 4, 2, 1, 4, 2, 5, 3. A 'Ped.' marking with an asterisk is at the end of the system.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with fingerings 5, 1, 4, 2, 1, 3, 4, 2, 3, 4, 3, 2, 4, 3. The left hand plays a bass line with fingerings 1, 3, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 3, 2, 1. Tempo markings 'Pariente.', 'rit.', 'a tempo.', and 'rit.' are above the staff. A 'Ped.' marking with an asterisk is at the end of the system.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with fingerings 3, 3, 3, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The left hand plays a bass line with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. A 'sempre cres.' marking is above the staff, and a 'ff' marking is below the staff. A 'Ped.' marking with an asterisk is at the end of the system.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2. The left hand plays a bass line with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2. A 'Ped.' marking with an asterisk is at the end of the system. The system concludes with first and second endings.

Secondo.

ad lib. *rit.* *ard.* *a tempo.*

p

cres.

f

Ped. *

cres.

Ped. *

mf

Ped. *

1

1

Primo.

9

ad lib. *rit.* *ard.* *a tempo*

p

cres. *mf*

Ped. * *Ped.* *

cres. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf *Ped.* * *Ped.* *

v

This musical score is for a piano piece, page 10, titled "Secondo." It consists of seven systems of grand staves (treble and bass clef). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score includes various musical notations such as chords, single notes, and rests. Pedal markings ("Ped.") are placed below the bass staff in several measures, often accompanied by an asterisk (*). Dynamic markings include *f* (forte), *cres.* (crescendo), *p* (piano), and *ff* (fortissimo). A tempo marking "Presto." appears above the staff in the sixth system. The piece concludes with a double bar line and a final *ff* marking. At the bottom center, the number "1392 - 10" is printed.

1392 - 10

Primo.

11

8

2 4 3 4 4 4 3 4 2 2 4 3 3 1 2 4 3 4 4 4

3 2 2 2 3 2 4 2 4 2 1 3

8

1 3 1 2 1 3 2 1 2 1 2 4 2 2 2 2 2 2 2 2

Ped. * Ped. * Ped. * Ped. * Ped. *

8

cres.

Ped. * Ped. * Ped. * Ped. * Ped. *

8

4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1

Ped. * Ped. * Ped. *

8

3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1

f animato.

Ped. * Ped. * Ped. * Ped. *

8

Presto.

3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1

Ped. Ped. Ped. * Ped. *

8

ff *ff* *ff*

Ped. * Ped. *

1892-10

CHASE OF THE BUTTERFLIES.

Allegro vivace. ♩ 138.
leggero.

9.

cres.

mf

1445 - 29

The musical score is written for piano in 2/4 time, featuring a treble and bass staff. It begins with a tempo and character marking of 'Allegro vivace. ♩ 138. leggero.' and a measure number of 9. The first system contains four measures of music, with the right hand playing a rapid sixteenth-note pattern and the left hand providing a simple harmonic accompaniment. The second system also contains four measures, with a 'cres.' (crescendo) marking above the right hand. The third system contains four measures, with a 'mf' (mezzo-forte) marking above the left hand. The fourth system contains four measures, continuing the sixteenth-note pattern in the right hand. The fifth system contains four measures, with a '18' marking above the right hand. The sixth system contains four measures, with a '18' marking above the right hand. The seventh system contains four measures, with a '18' marking above the right hand. The eighth system contains four measures, with a '18' marking above the right hand. The score is numbered 1445 - 29 at the bottom.

LISTEN TO ME.

23

Andantino. ♩ 152. *cantabile.*

20. *smili.* *p*

cres. *f* *mf*

cres. *f* *dim.* *rall.*

a tempo. *p con dolore.*

cres. *f* *p* *Pod.*

The musical score is written for piano and voice. It begins with a tempo marking of 'Andantino' at 152 beats per minute and a 'cantabile' (song-like) character. The piano part starts with a 'smili.' (smiling) expression and a piano ('p') dynamic. The vocal part enters with a melodic line. The score includes various dynamics such as 'cres.' (crescendo), 'f' (forte), 'mf' (mezzo-forte), 'dim.' (diminuendo), and 'p' (piano). Tempo changes include 'a tempo.' and 'rall.' (ritardando). Fingerings are indicated with numbers 1-5. The score concludes with a 'Pod.' (poco) marking.

THE BEAUTIFUL LONG AGO.

Words by
LAURA B. BELL.

Music by
LENA M. BINGHAM.

Allegretto $\text{♩} = 80$.



1. The ten-der gleam of the fa-ding light Falls o-ver the drif-ted snow..... The
2. The state-ly pop-lars are gaunt and tall And stand in a sol-enn row..... Just

The vocal melody is in 6/8 time, starting on a half note and followed by quarter notes. The piano accompaniment is in 6/8 time, with a bass line of quarter notes and a treble line of chords. The first line of music corresponds to the first line of lyrics, and the second line corresponds to the second line of lyrics.

field and mea-dows lie cold and white As in the af-ter glow..... Of
as they did when be-side the wall, We lin-gered long a go..... The

The vocal melody continues with a half note and quarter notes. The piano accompaniment continues with chords in the treble and quarter notes in the bass. The first line of music corresponds to the first line of lyrics, and the second line corresponds to the second line of lyrics.

1650-4

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dear, dead days long lost to sight In beau-ti-ful long a-go..... Of
day you call'd me "Dear-est heart" In beau-ti-ful long a-go..... The

rit. 1.

dear, dead days long lost to sight In beau-ti-ful long a-go.....
day you call'd me "Dear-est heart" In beau-ti-ful long a-

2. *A little slower.*

go..... *a tempo.* I have

loved the mem'ry and kept it green Tho' years may come and go,.....

accel. *rit.*

And my heart beats fast as I catch the gleam Of light on the crus - ted snow As it

accel. *rit.*

f

Parlando. *rit.* *Tempo I.*

did that day when I call'd you "Queen" In the beau - ti - ful long a - go And

Animato.

now when mea - - dow and hill and lea Lie

wrapp'd in the cold and drif - - - ted snow We

meet and are si - - - lent, what chang - - es ah me!..... Since that

beau - ti - ful af - - - ter glow..... It is not the

world..... that's changd, but we..... Since that beauti - ful long a - go..... Since that

beau - ti - ful long a - go.....

rit.

a tempo.

rit.

1650-4

I Cannot Say Good Bye

3

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L. Roeckel.

Andantino $\text{♩} = 104.$

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

2. wollt' der Tag ver-gin-ge nicht, Dass
1. Die Scheidungs-stun-de ist ge-komm', Denn

a tempo. *p*

N.B.*P*P*P*P*P * Ped. * Ped. *

2. Nacht nicht bräch her-ein Denn A-bend-schat-ten bringt in Sicht,
1. A-bend wird's so-eb'n Doch Lie-be hat mein Herz be klomm',

1. ev-en draw-eth nigh, But love re-bels, with-in my heart,
2. night could nev-er fall, For Oh, the rays of ev-en's shade,

556-3

N.B. The P's signify Ped.

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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein! Ich

1 Ich kann.... nicht Abschiednehm'n Ich kann.... nicht Abschiednehm'n, Ich
Con passione. rall.

1 I can... not say "good bye!" I can... not say "good bye!" A.
2 Must mo... ments sad re... call, Must mo... ments sad re... call. I

f colla voce. *rall.* *con anima.* *dim.*

Ped. ** Ped.* ** Ped.* ** Ped.**

2 hört, der Vo... gel Ves... per singt Auf je... nem Bau... me dort, Und

1 seh den sil... bern Mond von weit Schnell him... mel... wärts.... sich heb'n, Ach

1 far I see the sil... ver moon Swift ris... ing in..... the sky; A.
2 hear the birds soft ves... pers sing On yon... der haw... thorn tree; 0,

p *cresc.*

2 lei... der die Er... inn'ung bringt,..... Das ich von dir, von dir muss fort! "

1 lei... der bringt er uns das Leid,..... das Leid, Dass Stunden bald ver... geh'n! Ich

sf *tristamente.* *rall.* *fp* *a tempo.*

1 las! that she should come so soon..... so soon To tell us mo... ments fly I
2 why should they the mem'ry bring!..... That I must part, must part from thee? "

f *(rall.)* *a tempo.*

kann nicht Ab . schied nahm'n! Ich kann nicht Ab . schied nahm'n! Lieb Herz, ich kann nicht,⁵

can . not say "good bye!" I can . not say "good bye!" My love I can . not,

kann nicht Ab . schied nahm'n, nicht nahm'n! Ich kann nicht Ab . schied nahm'n! Ich.

can . not say "good bye," "good bye!" I can . not say "good bye!" I

kann nicht Ab . schied nahm'n! Lieb Herz, ich kann nicht, kann nicht Ab . schied nahm'n, nicht

accel. e cresc.

can . not say "good bye"! My love I can . not can . not say "good bye!" "good

1. nahm'n

Ich || nahm'n. 2.

bye

I bye

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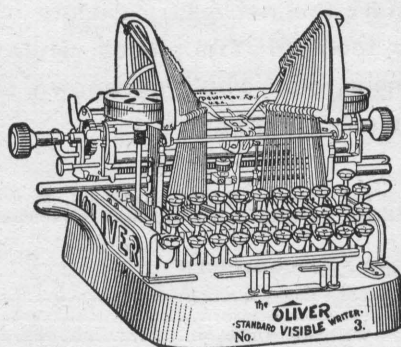
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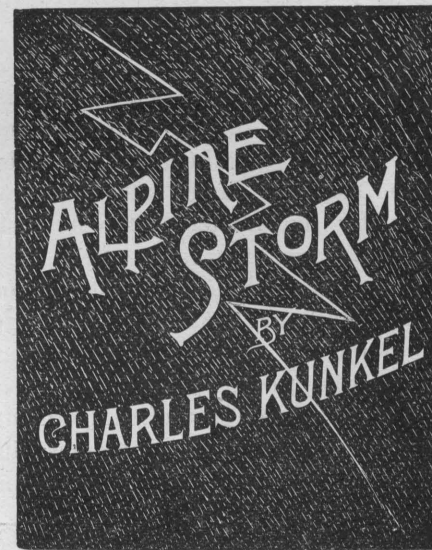
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The Varied Industries Building is a magnificent structure on the outer perimeter of the main picture of the Fair. It comes into the view of the beholder immediately after he has passed through the main entrance gate. The building presents a facade of 1,200 feet on the north and south and 525 feet on the east and west, giving 656,250 feet of exhibition space all on the ground floor. It is a columnated design embodying a free treatment of the Ionic order. There is an increase in the size of the columns used at the southern

main entrance but in such style and taste as not to interfere with the general design.

In the center of the north facade is a low dome flanked by towers about 200 feet high. These towering features afford ample space for electrical display and illumination. Numerous entrances are on the facades, exclusive of the main entrance in the center.

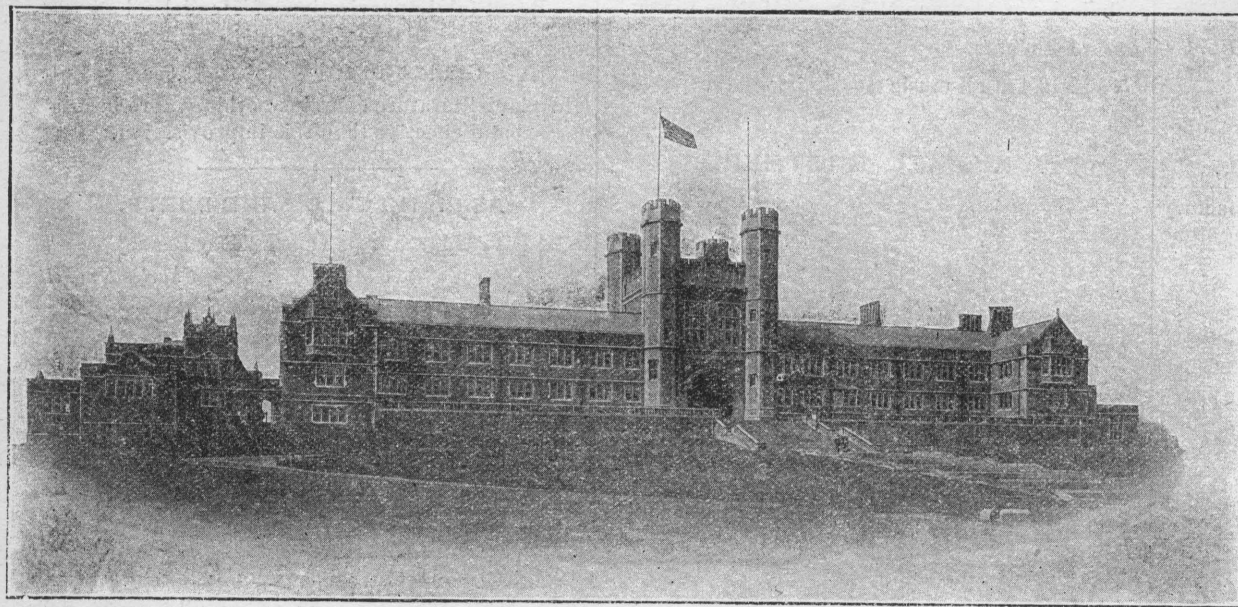
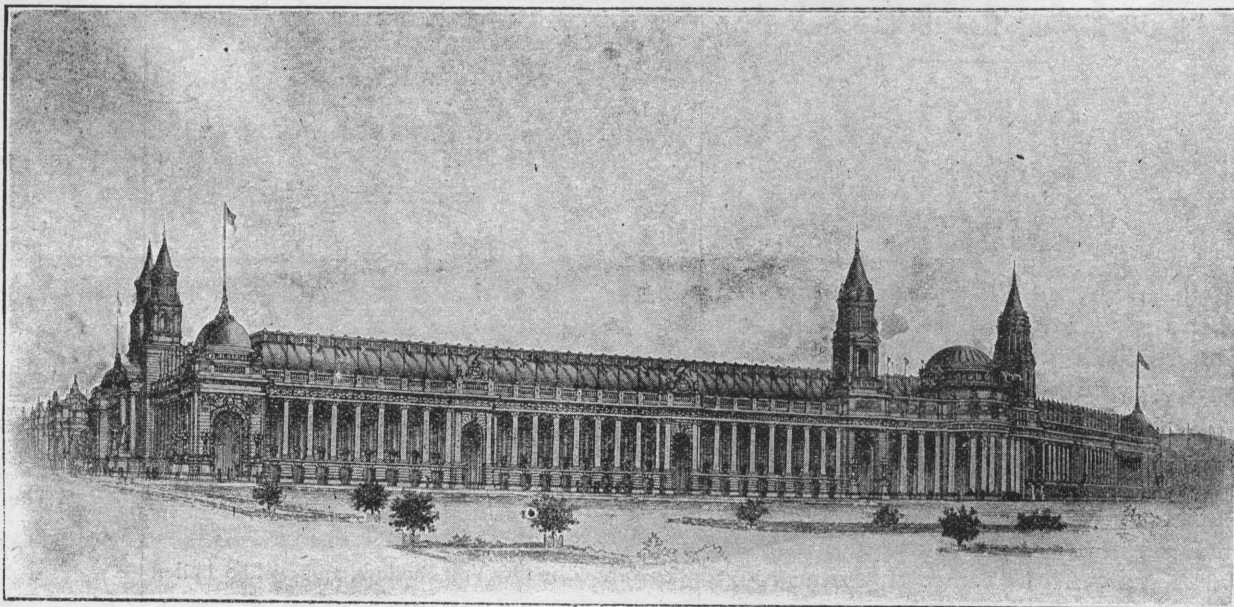
A specially featured entrance is made at the center of the south front, this entrance being thrown back and a magnificent circular colonnade thrown out in front of it. The colonnade construction on the main fronts affords protection for pedestrians from both sun and rain. In the center of the structure are two large courts, affording light and

ventilation to the building. Graceful iron sheds, or canopies, will be erected in the courts. Two ornate kiosks, used as toilet rooms are placed in the courts. The building is so designed that it has a magnificent corridor or passageway through the center from north to south.

The size and grace of this building adds materially to the beauty and attractiveness of the group of buildings forming the main picture of the Fair.

Van Brunt and Howe, of Kansas City, are the architects. It was the first Exposition building for whose erection a contract was let. It was built by the Roundtree Construction Company at a cost of about \$650,000. It was

**Varied Industries Building,
World's Fair,
St. Louis,
1904.**



**Administration Building,
World's Fair,
St. Louis,
1904.**

practically completed on Dedication Day, April 30, 1903, and was occupied by the members of the National Guard who picketed the grounds and participated in the Military Parade on that occasion.

The building houses exhibits of manufacturing processes and of manufactures. Milan H. Hulbert, Chief of the Department of Manufactures, has charge of exhibits in the structure.

The Administration Building at the World's Fair, St. Louis, is the principle structure of seven new and magnificent buildings, known as the Washington University group, which is to be the permanent home of this institution after the close of the Exposition.

This building is in the Tudor Gothic style

of architecture as exemplified in the college buildings of England of the time of Henry VIII and Queen Elizabeth. It is 325 by 118 feet, and in the shape of the letter "H" with an imposing center entrance, the most noteworthy architectural effect of the structure. It consists of a massive tower 77 feet high, topped by four octagon towers, one at each corner. The door-way in this tower is a magnificent arch. The facade of the tower is elaborately ornamented with canopied niches and with strong courses which appear the heraldic shield bearing the University Coat of Arms. In front of the entrance is a terrace 50 by 264 feet and leading up to this terrace are steps of cut granite 35 feet wide.

The building is built of pink Missouri granite with Bedford, Indiana, limestone trimmings and cost \$250,000. It is fire-proof throughout and contains over fifty large office rooms which are occupied by President Francis and the various executive departments of the Exposition.

Other buildings of the group now used by the World's Fair are: Busch Hall, the two Cupples Halls, Liggett Hall, and the boiler house. These buildings are built of the same material and in the same style as the Administration Building. Other buildings are in course of construction, one of them being the Hall of Congresses.

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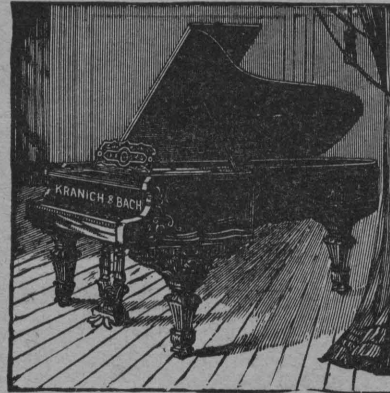
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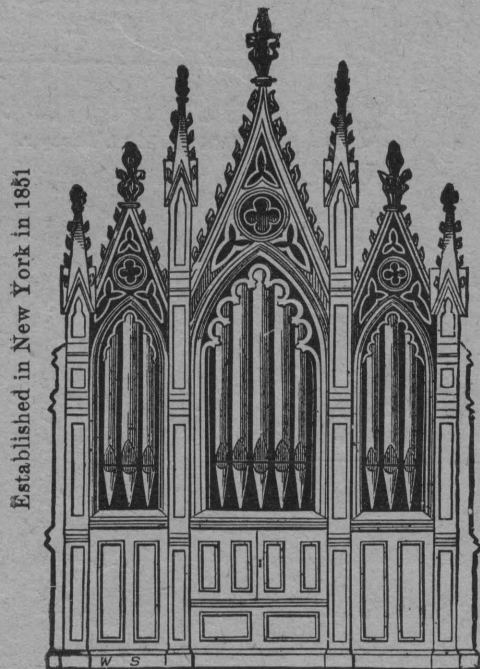
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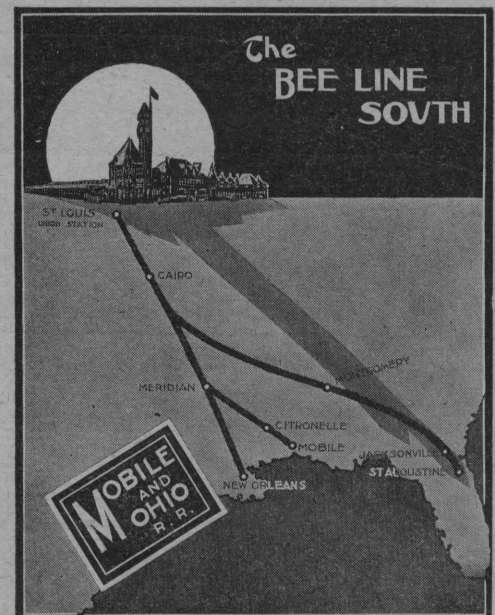
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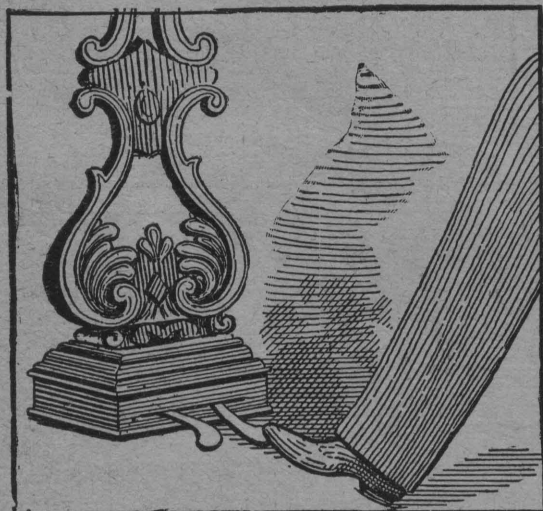
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